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1-2014

THTR 475.01: Directing II

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THTR 475 (01)
Directing II
3 CR
CRN 35396

Jere Hodgins
School of Theatre & Dance
College of Visual and Performing Arts
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PARTV 192 243-2877

Office Hours: 11:00- 1:00 Monday; noon- 1:00 Wednesday and by appointment.

Term: Spring 2014- TR 11:10- 12:30

Location: Masquer and Montana
Theatres

Description:

In addition to exploring a more in-depth approach to the director's unique textual analysis, the course will examine the director/actor relationship. We will examine diverse rehearsal techniques for the director to utilize in approaching specific directing challenges. The ultimate goal will be to work extensively with the text and explore storytelling through exercises and rehearsals.

Objectives:

To review textual analysis and the unique method of interpreting a script a director employs when Orchestrating Action, Shaping Dramatic Moments, and Creating Character as they relate to storytelling.

To explore the unique relationship between the director performer and develop the director's communications skills with actors.

To explore the use of space and staging in storytelling.

To explore the formation of a Production Concept as a means of storytelling.

Texts:

A Director Prepares by Anne Bogart
A Sense of Direction by William Ball (Supplied to you electronically)
The Director at Work by Robert Benedetti (Supplied to you electronically)

In addition, you are assigned four plays to read. We will use these works for scenes for in-class exercises and they could be used for directing too. Though a working knowledge of all four plays is expected, you will prepare a written analysis and production concept for one of the plays. The first one listed below is a new play with Native American

themes written by a Native writer who is examining the patterns and impact “white” domestication has taken on Native cultures. The play is compelling and contains powerful insights into the eradication of traditional values and practices. The other two are new works by playwrights who explore contemporary themes of selfhood.

Tombs of the Vanishing Indians by Marie Clements

Ward 54 by Jessica Goldberg

Mockingbird by Julie Jensen

Dinner With Friends by Donald Margulies

(All plays will be supplied to you electronically.)

Academic Misconduct and the Student Conduct Code:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

School of Theatre & Dance:

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance *Student Handbook*. The *Handbook* is available online at <http://www.umt.edu/theatredance/about/handbook>.

There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Due to safety considerations, at **no** point during a student's time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without consent of the instructor or director. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student's grade.

Disability Services:

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154. I will work with you and DSS to provide an appropriate accommodation

Graded Course Requirements:

Written Exercises: Character, Action, Plot, and Script Analysis (20%)

Participation (20%)

Presentations (15%)

Scene Work and Presentation (40%)

Rehearsal Journal and Profile of Development (5%)

Note: As this class is based on participation, attendance is requisite. The collaborative and creative processes of theatre are the foundation of our class. Mutual feedback and a free exchange of ideas are necessary.

Calendar:

Tuesday	28 January	Introduction
Thursday	30 January	Wm. Ball's "Consciousness, Belief, Unity" and "Intuition, Creativity, Positation"
Tuesday	4 February	Wm. Ball's "The Cornerstones for Success"
Thursday	6 February	Wm. Ball's "Auditions and Casting" and "Relation to Actors"
Tuesday	11 February	Wm. Ball's "Objectives"
Thursday	13 February	Benedetti's "Understanding the Action," and "The Shape of the Drama"
Tuesday	18 February	Benedetti's "Understanding Character"
Thursday	20 February	Discussion of <i>Ward 54</i> and <i>Mockingbird</i> ; Analysis Paper Due
Tuesday	25 February	Discussion of <i>Tombs</i> and <i>Dinner With Friends</i> ; Analysis Paper Due
Thursday	27 February	Ann Bogart's <i>A Director Prepares</i> ; Presentation of The Dramatic Theory of Preface, Introduction and Essays One, Two,
Tuesday	4 March	Ann Bogart's <i>A Director Prepares</i> ; Presentation of The Dramatic Theory of Essays Three, Four, Five
Thursday	6 March	Ann Bogart's <i>A Director Prepares</i> ; Presentation of The Dramatic Theory of Essays Six and Seven
Tuesday	11 March	Staging and Blocking Exercises
Thursday	13 March	Staging and Blocking Exercises
Tuesday	18 March	Discussion- <i>Book of Days</i>
Thursday	20 March	Staging and Blocking Exercises; Scene Selection
Tuesday	25 March	In-Class Rehearsal Scene 1
Thursday	27 March	In-Class Rehearsal Scene 1
Tuesday	1 April	SPRING BREAK
Thursday	3 April	SPRING BREAK
Tuesday	8 April	In-Class Rehearsal Scene 1
Thursday	10 April	Presentation/Critique of Scene 1
Tuesday	15 April	Presentation/Critique of Scene 1
Thursday	17 April	In-Class Rehearsals of Scene 2
Tuesday	22 April	In-Class Rehearsal of Scene 2
Thursday	24 April	In-Class Rehearsal of Scene 2
Tuesday	29 April	In-Class Rehearsal of Scene 2
Thursday	1 May	Presentation/Critique of Scene 2
Tuesday	6 May	Presentation/Critique of Scene 2
Thursday	8 May	Discussion- <i>Midsummer</i> ; Rehearsal Journals Due